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Analysis of Teacher-Created Songs and The Value of Character Education AT KB IT H. Djoepri Jepara

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Abstrack

Analysis Of Teacher- Created Songs And The Value Of Character Education AT KB IT H. Djoepri Jepara. Analyses the primary aspect, constituting: To begin with, the structure and form of music; Secondly, an analysis of the significance of character education as expressed in a composed song. Utilising a qualitative analytic research design and a multidisciplinary approach, these two facets of the Ministry of National Education Research and Development Centre For Curriculum are meticulously examined in relation to the fundamental form and structure of music. This writing's data collection method includes interviews, documentation studies, literature reviews, and observational studies. This study employs the triangulation method to assess the validity of the data. Triangulation entails the subsequent stages: data reduction, data analysis, inference, and data presentation. Result of research: Initially, the musical structure of the song "Come In" comprises seven phrases, seventeen motifs, and two preceding and subsequent themes. Furthermore, an examination of the character education values embodied in the song, namely friendship and communication, religious values, discipline, and hard work. The author proposes the following recommendations for policy stakeholders: 1. Educators should strive to enhance the learning process by incorporating character education principles more deeply, preferably through the use of more humane (emotional) approaches; 2. Policy stakeholders should provide educational materials on learning songs appropriate for the preschool level; 3. Parents must encourage their children's active participation in school affairs, particularly with regard to the inculcation of character education values.

Keywords: Character Education Values Songs

INTRODUCTION

In recent times, numerous individuals have asserted that gradations in the realm of education have become quite complex. In contemporary times, education, which was once perceived as a catalyst for transformation, demonstrates the exact opposite. The true objectives of education are obscured by the external consequences of educational practises. The era's symbolism, which is closely associated with digitalization, has additionally shifted the focus of education to exclusively emphasise the mastery of science and technology. A negative outlook on cognitive accomplishments that is positively interpreted relegates affective and psychomotor needs to the status of tertiary needs.

Complicated education should not solely emphasise cognitive components at the expense of other aspects, as doing so would result in the aesthetic loss of harmonisation that is in direct opposition to educational objectives. It is unsurprising that contemporary graduates, who once consumed ecstasy for inspiration, have since assimilated into the massive capitalist apparatus. Authenticity in human beings can solely be discerned through rigorous numerical computations, excluding internal deliberations pertaining to preferences, values, and suitability. Simply put, an education system that only focuses on cognitive achievement has made humans comparable to a group of robots. "Social Change and Education: An Introduction to Transformative Pedagogy for Indonesia" by Tilaar states that an ideal education should balance the cognitive, affective, and psychomotor domains. Moreover, he emphasised that the implementation of the affective aspect in education is an absolute necessity in the present day, given that its purpose is to motivate individuals to become active participants. The journal article "The Urgency of Character Education for Early Childhood Development from an Islamic Perspective" by

Eka Susanti (2021) concludes that character education for young children has numerous advantages, including morals and values. In light of the aforementioned algorithm, the Indonesian people face a formidable challenge in promptly reformulating the education system to better align with contemporary demands. In situations where achieving educational objectives that are consistent with national values necessitates the collaboration of all stakeholders—including government, policymakers, and society—improving educational orientation requires such collaboration. Schools, as agents of change, should assume responsibility for overseeing learning practices that adhere to SISDIKNAS in this particular scenario.

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Reifying learning through music not only improves the achievement of objectives, but also increases the effectiveness and efficiency of the learning process. Practical evidence indicates that music is, in numerous respects, a more engaging and pleasurable method of education. KB IT H. Djoepri Jepara is among the academic establishments that incorporate music into its instructional methodology. H. Djoepri Jepara, an IT instructor at KB, not only emphasises the process but also adheres to the learning objectives in practise. H. Djoepri Jepara, an IT instructor at KB, employs the song lyrics' fundamental substance as a metaphor for the importance of instilling character education.

Drawing from the aforementioned context, the author is intrigued by investigating and evaluating the character-educational merits of songs composed by H. Djoepri Jepara, an IT instructor at KB. In pursuit of establishing a discourse boundary, the investigator shall solely concentrate on the composition "Ayo masuk" by KB IT instructor H. Djoepri Jepara. Scholars intend to conduct a detailed analysis of the song "Ayo masuk" by employing an analysis map that centres on the poetic representation of character development and the structure of the music.

METHODS

The author employed a qualitative descriptive research design in the study. Maleong (2019) provides a precise definition of qualitative research as an investigative method that generates descriptive data—namely, spoken or written words—and observed behavior—pertaining to the subjects under investigation. The methodology for composing incorporates an examination of character education values and musical structure forms as defined by the Central Curriculum Research and Development Agency of the Ministry of National Education (2010: 9-10). This research employed the following methods of data collection: observation, interviews, document analysis, and literature review.¹ Observations focused on (situations, conditions, and the learning process, especially related to the song *ayo masuk*,² The researcher's data sources focused specifically on 2 teachers (song composers), the school principal and the student's guardian³. Document study data was collected through: documentation related to conditions and academic archives as well as teaching and learning process documents.⁴ Data for the literature review were collected using pertinent sources of information: Consideration of the significance of character development in music composed by KB IT teacher H. Djoepri Jepara. Source triangulation is utilised to ensure the validity

of data: grouping (reduction), analysis, and conclusion. The acquired data is sorted and separated during the data reduction phase. During the stage of data analysis, intra-aesthetic (textual) and extra-aesthetic (contextual) data are distinguished. In contrast, the inference procedure represents the last effort to derive conclusive data. In contrast, the conclusion process entails the final effort to draw final data that will serve as the foundation for the subsequent writing.

RESULT AND DISCUSSION

Form of Musical Structure

The term "Form" as used in the KBBI refers to the arrangement, reference, and presentation. "Form" is, in a relatively broad sense, the entirety, completeness, or characteristic of an object's form. According to Hegel as cited in Sunarto (2015), the foundation of art forms is the relationship between sensory and conceptual ideas, and format (form) is discovered in imaginative and sensory images. An art form is a tangible manifestation of a collection of components or elements that are perceived and appreciated via the senses. Musical form can be defined as a cohesive assemblage of fundamental musical components, including harmony, melody, rhythm, and dynamics. In support of the aforementioned assertion, Prier (2013) posits that musical elements comprise harmony, dynamics, melody, rhythm, and motifs, themes, phrases, and cadences, among other structures. The author arrives at the conclusion that the analysis of the song composed by KB IT instructor H. Djoepri is consistent with Prier's evaluation. Composed of motifs, themes, and phrases, "Come on in" by Jepara is categorised as Kaden, which comprises a number of musical elements. The subsequent discourse provides an exposition of the structural analysis of songs as formulated by KB IT teacher H. Djoepri.

The lyric "ayo masuk" is classified as a major composition using the scale C=Do. Based on the preliminary indications, "ayo

masuk" appears to be a children's song that portrays an upbeat and joyful ambiance. An analysis of the song "ayo masuk" reveals two rounds of bar repetition (repetition) from bar 1 at the beginning of the song to bar 4 at its conclusion. Based on its rhythmic components, "ayo masuk" is a medium-paced song with a time signature of 4/4. As indicated by the melody, each bar of "ayo masuk" remains consistent from the chorus at the beginning to the concluding section. Overall, "ayo masuk" can be categorised as a simple song, or one that consists of only two sections. Similar to a standard two-part song, characterised by brief intervals and pitch range. The distance between notes in terms of proximity is comparatively brief. The first section provides an explanation of the chord progression, which comprises chords I, V, VI, and I. Conversely, the chord progression in the second section (chorus) is as follows: chords V, I, IV, and I. To illustrate his point regarding the song "ayo masuk" in greater detail, the author has partitioned his block notation as follows, per Prier's assessment:

Figure 1. Song Sheet "Ayo Masuk".

By applying Prier's musical structure form terminology, the composition "Come on in" can be delineated as comprising seventeen motifs (bar repetitions included), seven phrases, and periods spanning from bar one to bar seventeen. Antecedents (interrogative sentences) commence at bar 1 and progress to bar 4, whereas repetition (the answer sentence) commences at bar 5. In regard to the second inquiry, the antecedent sentence (chorus) commences at bars 9 and 13, whereas the response sentence (consequence) commences at bars 14 and 17.

Reflection on Character Education

Regarding the value of character education, segregation in the realm of education is not an entirely novel phenomenon. The disparity in educational objectives, particularly with regard to the self-perception, between upstream and downstream idealists was already recognised and anticipated by the founding fathers several centuries ago. At the level of a redefinition of the nature and goals of education, there has been a gradation, which is more than sufficient to be interpreted as a reflection, on occasion. Merely relying on cognitive aspects in a hierarchical manner can only guarantee consistency in graduate outcomes within a congested and limited quantitative domain. The multifaceted potential of anthropocentric uniqueness is diminished and, ironically, submerged in numerical measurements and indicators. The results of education render humans indistinguishable from commodities, which ruthlessly exploit and consume nature as if it were a commodity. Partisanally, the representation of nature, which is regarded as the earth's mother, is dominated by negation. Eric Fromm explains in his book "Revolution of Cell Phones Towards a Humanised Technology" that modern humans, by utilising their knowledge to exert exploitative control over nature while interpreting themselves with zeal and concentration on material and technical requirements. Umberto Eco concurs, writing in "Excursions in the Hiver of Reality"

that in order to transcend their consumerist nature, humans will willingly sacrifice their dignity and honour. In light of the foregoing, it appears that the simulacra proposed by Jean Baudrillard are suitable for characterising the results of contemporary learning outcomes. Within Rizky's domain of pedagogy. Value reflection must be incorporated into the classroom, according to C, Siti. A, and Suharto (2017), in order to achieve a balance between cognitive, affective, and psychomotor components. His emphasis was more profoundly on the affective and psychomotor. Further, he underscored the idea that affectivity can ultimately guide students towards human ethical values.

It is imperative that education, particularly in experiential learning environments, incorporates three dimensions of achievement: cognitive, affective, and psychomotor. Achieving educational equilibrium will orient individuals in terms of their knowledge, values, and abilities. According to Adityas N. and Hartono (2016), the attainment of knowledge, attitudes, and skills is of the utmost importance in the field of education. Therefore, the integration of the affective and psychomotor aspect blueprint into education is of the utmost importance, given its capacity to foster active human participation. Reviving sensitivity to Eastern Perestroika as a cultural identity is consistent with the nation's values, morals, and character. Consequently, character education must be emphasised heavily in the theoretical and practical curriculum of Indonesian schools. The establishment of a formal legal system to oversee the implementation of character education resulted from the increased recognition of its significance, as documented in SISDIKNAS.

The Research and Development Centre for Curriculum, which is affiliated with the Ministry of National Education, has identified the following eighteen concepts of character education values that must be instilled in students within educational institutions: integrity, tolerance, religion, diligence,

innovation, autonomy, democracy, and aspiration, possess the following qualities: awareness, patriotism, reverence for accomplishments, amicability and communication, a passion for peace, an interest in reading, environmental stewardship, social responsibility, and social responsibility. Educational institutions, in their capacity as implementers, contribute to the optimal implementation of all educational authorities and policies. Conversely, in extremely specialised domains, educators, who serve as the vanguard and implementers of knowledge, must utilise their multifaceted professional expertise. His proficiency in message management and application significantly influences the calibre of learning outcomes, encompassing the affective dimension that necessitates character education value prerequisites. As a result, the precision with which educators devise learning materials, methods, and innovations becomes a crucial and inseparable component. The teacher's proficiency in identifying, categorising, and connecting educational content subsequently emerges as the most fundamental element in the process of instruction and learning. In light of this, the author intends to conduct a more in-depth analysis of the value of character education embodied in the song "ayo masuk" for the purpose of research titled "The Value of Character Education in Songs Created by Teachers at KB IT H. Djoepri Jepara." Prior to presenting an analysis concerning the contemplation of the significance of character education, the author has appended the complete lyrics of the song "ayo masuk" below:

Ayo Masuk

Ayo berjalan, ... masuk barisan, ...

Kaki melangkah, ... kiri dan kanan...

Ayo berjalan, masuk barisan,

Kaki melangkah, ... kiri dan kanan...

Siap segera masuk sekolah, tidak terlambat....

Datangku tepat, jadi anak hebat...

Berdiri tegak, rentangkan tangan...

Bersama teman, buat lingkaran.

Religious

Regarding writing assignments that emphasise character value analysis, the composition "ayo masuk" by KB IT teacher H. Djoepri Jepara portrays a religious character. Particularly in the verses "get in line" and "step left and right," the song "Come on in" embodies religious characteristics, particularly Islamic values. Literary interpretation is not applicable to the etymology of the expressions "enter the queue" and "step left and right"; rather, it is contingent upon the text and context. In essence, the poem "Stepping Left and Right" can be interpreted as expressing solidarity and a sense of shared destiny, whereas "Entering the ranks" can be understood as representing a united, compact, democratic community. The final poem's use of "foot steps left and right" has since become standard Islamic rhetoric, specifically concerning the Muslim community, which is analogous to the body in that if one part hurts, the others will also experience pain.

Frequently, religious character mandates that individuals consistently perform virtuous and virtuous deeds. Religion, which is a licence of religious values, guides and inspires humans to perform all good deeds, according to Moelyadi (2016). Drawing from the aforementioned explanation, the author deduces that the composition "ayo masuk" by KB IT teacher H. Djoepri Jepara exemplifies the significance of religious character education.

Dicipline

It is absurd to attempt to acquire knowledge, which is the fundamental nature of the educational process, without

disciplinary practise. A disciplined attitude is an equivalent prerequisite that must be fulfilled in order to attain the three facets of education—cognitive, affective, and psychomotor. Discipline, according to D. Goleman (1995), is a component of emotional intelligence that transcends IQ. Regarding exclusive learning, Srihartini (2017) defines discipline as the application of a set of behavioural standards, commonly referred to as the school rules, to facilitate student learning. Further, he emphasised that "school rules" pertain to regulations concerning conduct in the classroom, attire, punctuality, social conduct, and academic integrity. This notion underscores the intrinsic connection between discipline and the realm of education. Since discipline frequently dictates human behaviour, the formation of positive habits is essential. It is evident that early introduction of students to the significance of disciplined character education is critical, as indicated by this channelization. Therefore, learning activities that are enjoyable, motivating, and of high quality should incorporate elements that foster a disciplined mind.

In relation to the research, the author concludes that learning the value of disciplined character education at KB IT H. Djoepri Jepara is taught by teachers through singing activities. The specific representation of instilling the value of disciplined character education can be explained through the song entitled "Ayo masuk". The value of disciplined character education is reflected in the verses "Ready to go to school immediately,...not late" and "Stand up straight...stretch your arms." Hierarchically, the poem "Ready to go to school immediately,...not late" is a locutionary sentence in a linguistic context. By itself, the poem "ready to go to school immediately,...not late" can be directly interpreted as a student's disciplinary attitude that reflects (punctuality). In a learning atmosphere, the representation of punctuality is an essential part of the value of character education, especially discipline. Wahobie. B, Gebeyehu. S, Alem. A, Molalige. T, &

Haregewoin. T (2021) explains that punctuality in participating in the learning process is a reflection of students' disciplinary attitudes at school. By adhering to the above principles, the author concludes that the verse "Ready to go to school immediately,...not too late" in the song "ayo masuk" describes the value of disciplined character education. Meanwhile, the poem "stand up straight...stretch your arms" emphasizes an attitude of discipline, especially in many activities at school such as: marches, ceremonies, etc. In a broader meaning, for example in the military field the words "stand straight...stretch your arms" become a sentence that is not foreign but very familiar, because literally it leads to the same meaning.

Responsibility

Similar to other values emphasised in character education, an individual's sense of responsibility is not innate; rather, it is developed through teaching and development. Therefore, obligations that stigmatise an individual's identity or character result from a relatively extended period of habituation. Individual character responsibility, according to Riska P. R. (2016), cannot be developed overnight; rather, it requires consistent, proportional, ongoing, and sustainable training. According to Rajen, Rachana, Shoun, and David (2021), the induction of the character trait of responsibility into individuals can be accomplished over an extended period of time. When one considers the formation process, it becomes clear that PAUD-level education has a significant responsibility to introduce, instruct, familiarise, and practise an attitude of accountability. As a result, educators fulfil their primary responsibilities to the greatest extent possible, which is to ensure the legality of their professional competencies in teaching and educational endeavours.

His functional reciprocity as an educator and a teacher ought to generate not only innovative but also refined learning strategies. An alternative criterion for discerning a teacher's professionalism is the

degree of sensitivity with which they handle and apply learning materials derived from the students' personal lives. It relates to contemplating the value of responsible character education, which KB IT teacher H. Djoepri Jepara emphasised through singing, within the context of writing. The lyric "Ayo Masuk," composed by H Djoepri Jepara, an KB IT teacher, expounds upon the significance of instilling responsible character development.

The reflection of the value of responsible character education in the song "ayo masuk" is manifested in the verse "I came right, be a great child". The sentence or poem that says "I came right" emphasizes an attitude of responsibility from a student, which should arise from awareness. Meanwhile, the teacher can explain the poem "be a great child" as a cause and effect effect, after students practice the attitude of responsibility contained in the poem "I came right". The poem "be a great child" in this regard, can be used as a kind of stimulus or reminder for students.

Friendly/ Communicative

At this level, the challenge of introducing and practising friendly/communicative attitudes is of the utmost importance for the instructor. The degree to which an individual is communicative and friendly is strongly correlated with their sensitivity. One can frequently discern a friendly or communicative disposition through the conduct or words of an individual who enjoys conversing, interacting with others, and working together. Narwanti in Ni Wayan. L. N (2018) wrote, a friendly or communicative disposition or behaviour demonstrates an enthusiasm for engaging in conversation, socialising, and working with others. He elaborated that a communicative/friendly attitude pertains to others and thus necessitates communication or interaction. In turn, friendly and communicative behaviour can eradicate inferiority complexes from interpersonal relationships. An example of a composition

authored by KB IT instructor H. Djoepri Jepara, "Ayo Masuk" exemplifies the significance attributed to the promotion of amicable and communicative character development. The lyric "ayo masuk" exemplifies the value of communicative and friendly character education through the verse "With friends...form a circle".

CONCLUSION

Based on a comprehensive description related to the writing title "The Value of Character Education in Songs Created by KB IT Teacher H. Djoepri Jepara" based on the form of musical structure and reflection on character education, the author summarizes as follows:

From bar 1 to bar 17, the form of musical structure in the song "ayo masuk" can be described as consisting of seventeen motifs (bar repetitions included), seven phrases, and periods. Bars 1 through 4 are occupied by interrogative sentences (antecedents), whereas bars 5 through 8 are occupied by repetition, which constitutes the answer sentence. The antecedent sentence for the second question, which serves as the development sentence (chorus), commences at bars 9 and 13. In contrast, the answer sentence, which outlines the consequences, commences at bars 14 and 17.

Simultaneously, the song "ayo masuk" offers contemplations on the principles that underpin character education, which encompass religious values, responsibility, discipline, friendship/ communicative.

SUGGESTIONS

Drawing from the research findings, the author proposes a modest contribution in the form of recommendations: 1. Teachers, increase the intensity of the learning process to impart character education values, preferably employing a more humanistic (emotional) approach; 2. Policymakers, furnish guidance on preschool-appropriate learning songs; 3.

Parents, foster active parental involvement with the school, particularly with regard to instilling character education values in their childrens.

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